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Beaumarchais and Molière exercise as much or more influence upon the public than the new pieces, but that does not prevent *Le Fils de Goboyer* and *Maitre Guérin* from being a great success, nor deprive Provost Geffroy, Regnier, Got, and Bressant of the fame of being the best comedians of their name. When a theatre is organized in this way, its fortune is assured, and it can trust itself.

The *Théâtre-Italien* could enjoy such a fortune if it pleased. It did enjoy it, at a period not long since. I know it is easier to call up the remembrance of that golden age than to bring about its return; and that the management of the Italian opera is more troublesome and hazardous now than in the time of Severini, Robert, and Vatel. With all the gold in the world, and drawing upon all the Italian troupes scattered over Europe and America, we could not now find the equal of those performers that created *Les Puritains* at Paris, namely, Rubini, Lablache, Tamburini, and Grisi;—no, nor the duet of *Otello* as it was sung in 1821 by Garcia and Pasta. Now, these artists, with all their extraordinary talents, contented themselves with more modest appointments than ours, and did double the work. The business went on marvellously with a single tenor or two, a single bass, a single barytone, two or three prima-donnas,—each performer singing as happened the comic and pathetic. Lablache, of himself, in that deep chest of his, harbored the greatest variety of tones. Rubini sung Edgardo and Almaviva equally well. To-day we must have at least two troupes,—one for the *spianato* and the melodrama, the other for the comic repertory. The company now at the Italian house is three times as large as it was twenty years ago, and yet the parts do not seem always well filled.

Our two conditions, then, are, to have the list of pieces varied regularly, and to have the company homogeneous and stable. They can do it, for they have the material, and only need the fit word to command success. If it should be proved that without the subsidy of the government it cannot sustain itself, it should by all means have that restored to it. We will not admit the idea that Paris should be deprived of the Italian stage, when all other capitals, great and small, enjoy it. It would be still worse to see it degenerate among us, with a precarious existence; for it has honorable traditions to be sustained, and the national pride is not a little interested in them.

The *Grand Opéra* belongs to the official world and the more fixed portions of the highest of Parisian society. The Italian house is rather the attraction of the cosmopolites, and if it be true that Paris is more the nation's capital, it is incumbent on us to sustain it.

MUSICAL GOSSIP.

Mlle. Grun, Mme. Niemann, Betz and Fricke were successful in giving the chief roles of Mehl's "Joseph" at Berlin recently.

Cologne's theatre reopened October 8th, with "Norma."

J. Vanden Eeden, a young composer, attained in Brussels, not long since, a great honor by his cantata "le Vert"—when given there with Miles Hasselmans and Duwee and Mons. Warnotz. So did Benoit at the Ducal Palace with his second performance of "Lucifer," beside being made a chevalier of the order of Leopold, to mark regal favor.

Rossini has finished instrumenting his *petite Messe* and so Parisian wags, ever on the *qui vive* to quiz him, declare that he demands 300,000 francs of government, for allowing its performance at le Grand Exposition next spring.

Le Cirque Napoleon popular concerts opened this season with Weber's overture to "Der Freyschutz," Mozart's symphony in C major, Gounod's "Air de Ballet," Haydn's "Andante and Variations," and Beethoven's symphony in C minor, under Pasdeloup's efficient direction.

Le Cirque Imperial concerts in Rue de Malte opened with this programme: Overture to "le Pre aux Clercs," Schiller's "Marsch," Henri's overture to "la Chasse," fantasia on "la Dame Blanche," chorus and Soldiers' March from "Faust" (that selection indicating that Paris yet likes such music), fantasia on "Lucia," "l'Invitation à la Valse," overture to "Si j'étais Roi," fantasia on "La Traviata," overture to "Wm. Tell," with one hundred in orchestra under Eugene Prevost's conduct.

Perrin has engaged Mlle. Taisy, once celebrated at l'Academie, to renew her former prestige in grand opera.

Mme. Eugenia Garcia and daughter recommence their singing school, and *Le Manestrel*'s editors publish a new edition of 120 exercises with piano accompaniment, of Manuel Garcia's make, as revised by Vauthrot, professor at le Conservatoire and chorus master at l'Opéra.

Adelina Patti excited Paris greatly when she did perform in "Crispino e la Comare," and those engaged with her as principals shared in popular and critical enthusiasm.

Cresci is not deemed equal to Delle-Sedie, but "Alceste's" second performance was even more brilliantly successful than its first show.

La Grua, Pancani and Galvani will do "Otello" at Les Italiens.

Fetis by letter honors Berlioz for "Alceste's" reproduction, and Marie Battu is honored by *Le Manestrel*, with strong affirmation of her absolute triumph in that opera.

Carvalho actively caters for Le Lyrique patrons, and his last card was "Don Juan," with Carvalho, Charton-Demeur, Nillson, Michot, Troy, Barre, Lutz and Brion, as principals. In rehearsals his folk work hard upon "Deborah," "le Sardanaple" and "Der Freyschutz" in a novel form.

De Groot, orchestral conductor of Le Vaudeville, got a medal for his August 15th cantata, from Louis Napolean, like many others.

La Monde asserts that Munich's king expended there 250,000 florins upon production of "Lohengrin" and "Tristan e Isolde."

A Tuscan city honored Pacini recently with styling their opera house by his name, and touches of his "Saffo" beside "Il Prigioniero," a poem narrating his many honors, given with musical setting.

San Carlo—Naples—opened with "Il Trovatore," and will give this season two new operas—"La Contessa di Guisa," by Serrao, and "Berta," as farewell offering from Pacini.

Muzzio and wife are named in Paris honorably, she especially, as a young singer of great talent and received at the principal American theatres, in opera, with most brilliant "homages"!!!

"Operettes Bouffes" seem to prosper in Vienna, and several theatres have taken rank hold upon that style of light opera.

Moscow proposes to warm herself this winter by performance of A. Rubenstein's opera "le Fils du Desert." A conservatory has there been started with Nicholas Rubenstein, Wieniawski, Door, Lamb and Cossmann to make great musical celebrities in.

Madrid is to have "La Juive" for the first time with Marcellina Lotti and Fraschini as Jew and daughter.

Agnesi, with the sisters Marchisio, will do "Semiramide" at the Royal Theatre, and Penco will essay "Lucrezia Borgia." Naudin with Pa-

lermi will try "Saffo's" effect there, and more than all these grand events, Adelina Patti has been ceded to Madrid's Royal Theatre for several performances before the season ends.

The Liceo at Barcelona prospers with Italian Opera, and Malaga's opera exults over Marietta Spezia and Aldighieri's performance in "La Traviata."

Vienna had another benevolent performance October 28th, in Halm's opera "The Incendiary"—very apropos to its object—relief to Invalids, and the Court Opera had a sensation by "Zampa," with Begnino and Mme. Krautz as Zampa and Camille, beside reviving old admiration for "Un Ballo in Maschera," with Dustmann, Bettelheim, De Murska, Walter and Beck as principals.

Berlin had a grand sensation when Niemann, at his debut there, gave "Tannhäuser," with Mme. Grun as Elizabeth to aid his great triumph, with her brilliant vocal and dramatic essays.

Mlle. Artot is engaged there, and operas by Marschner and Mozart's "Clemenza di Tito" are rehearsing. The Singing Academy there commenced their season with a "Te Deum," and Handelian selections.

Mlle. Mallinger, a pupil of Levy at Vienna, obtained remarkable estimation at Munich, on her debut as Norma, for brilliant execution.

Gunz, after recreating at Hanover, tries Niemann's great rôle—Raoul in "Les Huguenots," and Joachim, while tarrying a while there, gave a chamber music *soirée*.

At Florence's Teatro Nuovo, "Luisa Miller" had great success, and Perozzi—tenor—and Corria—baritone—were immensely applauded. Laura Carraciolo made a fanatical sensation there in "Marco Visconte."

At Prague a great excitement was produced by "La Gioconesia," a ballet composed by Schiano and Borri. Amalia Ferraris made a great hit in that performance.

Verdi's almost forgotten opera—"La Forza del Destino," which failed here, inaugurated this season at Madrid's Royal Opera, with the sisters Marchisio, Fraschini, Scorti, Medini and Bassini as principals, a grand array of talent, but no mention is made of any other encore than for the "Rataplan," which had like honor in our Academy.

Mme. Rey-Balla aroused Lisbon's operatic public by her Lady Macbeth.

Vienna's Court Opera is to be razed in expenditure, chiefly in ballet.

The London *Musical World*'s Parisian correspondence does not favor Zucchinii as Crispino, but exalts Patti immensely as Annetta. He does not like Mercuriali, and deems Nicolini, good, bad, and indifferent, the latter predominating, while he admits Patti's Lucia was another great triumph for her. Nicolini improved and Cresci was altogether more satisfactory as the serious than as the comic baritone of "Crispino." He says—"The public is divided into two great parties about Gluck's 'Alceste,' one asserting it to be his *chef d'œuvre*, the other denouncing its music as uninteresting, and for the most part wearisome." He thinks it will not endure long and Perrin will soon try some other novelty.

The sisters Georgi made a stir in Mellon's concerts with "Thou art so near and yet so far," made a duet of.

Rossini has, *on dit*, made a set of pianoforte pieces or four albums, which run from baby and grown-up children's toy music, to cottage and castle recreations. The first two contain six numbers each and the last two twelve each, while his "Olla Podrida," annexed, has nine, including one for 'cello and one for horn, both with piano-forte accompaniment. These pieces are mostly of twelve pages, and rather in the elegant salon manner. Some of their designations are very droll.

Benedict's new cantata, "St. Cecilia," and Sullivan's new overture, "In Memoriam,"

proved good on rehearsal at Norwich. Both won there, golden opinions, we learn.

Sig. Bottesini imitated Sims Reeves so well upon his double bass, in "Adelaide," that Melton's concert audience encored the clever feat.

Mario, Gassier, Santley, Foli, Wiziak, Sinico, and Tietjens enchanted Liverpool in "Les Huguenots," while the superb chorus from Mapleton's opera astonished the Lancaster claimants to supremacy in that branch of the lyric art, by their wonderful excellence.

Manchester had recently a grand Choral Festival to augment its Choir Benevolent Fund. Success attended that performance, and £175 were raised for an excellent charity from it.

Miss Robertine Henderson charmed a Liverpool Philharmonic audience by sweet and liquid voice in Haydn's "Seasons." Italian Opera prospered there immensely.

The Boston *Musical Times* for November puts Brignoli's salary from the Bateman Concert enterprise at two thousand five hundred dollars per month in gold, and highly praises him vocally, beside commanding his ever graceful manner, dignified demeanor, and amiable disposition. Verily, Boston hath changed her mind. The well prepared testimonial benefit for Edward Kendall at Barton's "Academy" resulted to his great pecuniary advantage.

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